

F/TV 2B: HISTORY OF CINEMA: 1950-PRESENT SPRING 2025

Instructor: Dr. Kristen Anderson

CRN: 43957

Dates: April 7 - June 27

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Canvas: <https://deanza.instructure.com/>

Expect email replies within 24 hours

Office hours: Mondays, 10:00-12:00 (via Zoom), or by appointment

COURSE DESCRIPTION

A survey of the international development of the motion picture since 1950 as a distinct form of artistic expression, through classic films, notable artists, and key events; an investigation of the aesthetic, technological, economic, and social factors that contributed to the evolution of cinematic arts; an examination of the value systems reflected in and shaped by these works from diverse cultures.

STUDENT LEARNING OUTCOMES

Upon completion of this course, the student will be able to:

- Comprehend the historical development of narrative film from 1950 to the present, including film language and film art.
- Display ability to utilize critical thinking skills and appraise motion pictures from different time periods and parts of the world in aesthetic, technological, economic and socio-historical contexts.
- Distinguish significant genres, movements, film artists and national schools of filmmaking from 1950 to the present.
- Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class.

MATERIALS

TEXTBOOK

Wheeler Winston Dixon and Gwendolyn Audrey Foster, *A Short History of Film*,
3rd edition (available as a free ebook from the De Anza Library)

Additional readings will be posted on Canvas

SCREENINGS

All films are available on Kanopy or Swank, which you can access through the De Anza Library website.

COURSE REQUIREMENTS

RESEARCH PROJECT

Proposal due: May 5

Project due: June 9

Value: 100 points/25% of total grade

This semester you'll research the historical context and significance of a film or filmmaker of your choice. More details on this project will be posted on Canvas.

All work must be turned in on Canvas. Emailed work will not be accepted.

QUIZZES

Due: Weekly

Value: 10 points each/25% of total grade

There are quizzes posted on Canvas for each module. These are open book/open note quizzes, and you can retake them as many times as you want until you're happy with your grade.

Late/missed quiz policy: Quizzes will close one week past their due date. If you miss a quiz I can reopen it for you, up to three times per quarter. Reopened quizzes can only be taken one time each.

DISCUSSIONS

Due: Weekly

Value: 10 points each/30% of total grade

Each module includes a discussion, and you'll need to participate in 10 discussions over the course of the quarter. These are informal opportunities to share your thoughts about the films and modules with your classmates. Specific instructions for the discussions are posted on Canvas.

FINAL EXAM

Due: June 23-25

Value: 100 points/20% of total grade

The final exam will be available on Canvas and will cover topics from the lectures, screenings, and readings for the entire semester. A study guide will be posted on Canvas.

EXTRA CREDIT

For each module you'll have the opportunity to earn extra credit by participating in discussions for additional films relating to the week's topic. Specific films will be posted in each module.

ATTENDANCE

In a face-to-face class, students can attend class, but still not participate. In an online class, however, attendance is determined by your participation. To be successful in this class, you will need to:

- log in on a regular basis
- interact in discussions and peer reviews
- take quizzes on time, and
- submit your assignments on time

Logging in alone does not constitute attendance. To attend means to be interactive with the content, your fellow students, and your instructor.

This is not a self-paced course. Each module contains assignments with staggered due dates, and you will be expected to meet these deadlines. Your regular and timely interactions are important to your and your peers' learning.

FILM CONTENT DISCLAIMER

We will be watching a variety of films this quarter which have been chosen based on their artistic merit, historical importance, and narrative and/or stylistic attributes. Some of the films contain adult content, including violence, nudity, adult language, and sexual situations. If you have strong objections to viewing this type of material this may not be the class for you. Approaching film as an art form includes subject material that may be uncomfortable, but is ultimately important to the study of film.

GRADE BREAKDOWN

Research project - 25%

Final exam - 20%

Quizzes - 25%

Discussions/participation - 30%

A+ = 97% and above	A = 94-96%	A- = 90-93%
B+ = 87-89%	B = 84-86%	B- = 80-83%
C+ = 77-79%	C = 70-76%	
D+ = 67-69%	D = 64-66%	D- = 60-63%
F = 59% and below		

Late work will lose 5% for every week past the due date.

SCHEDULE

Please note that schedule changes may occur during the quarter. Any changes will be posted on Canvas.

WEEK 1 - POSTWAR EUROPE APRIL 7

Readings: *A Short History of Film*, ch. 6, p. 168-170
Mark Shiel, "Describing Neorealism"

Screening: *Bicycle Thieves* (Vittorio Di Sica, 1948)

WEEK 2 - POSTWAR UNITED STATES APRIL 14

Readings: *A Short History of Film*, ch. 6, p. 170-202
Peter Roffman and Jim Purdy, "The Red Scare in Hollywood: HUAC and the End of an Era"

Screening: *North By Northwest* (Alfred Hitchcock, 1959)

WEEK 3 - ART FILMS & NEW CINEMAS APRIL 21

Readings: *A Short History of Film*, ch. 7 and ch. 8, p. 239-274; 290-301
Kelley Conway, "A New Wave of Spectators: Contemporary Responses to *Cléo from 5 to 7*"

Screening: *Cléo from 5 to 7* (Agnès Varda, 1962)

WEEK 4 - NEW HOLLYWOOD APRIL 28

Readings: *A Short History of Film*, ch. 8, p. 274-290 and ch. 10, p. 359-372
Peter Krämer, "From the Roadshow Era to the New Hollywood"

Screening: *Bonnie & Clyde* (Arthur Penn, 1967)

WEEK 5 - NATIONAL CINEMAS: EUROPE MAY 5

Readings: *A Short History of Film*, ch. 9, p. 302-330, 355-357

Screening: *Orlando* (Sally Potter, 1992)

Research proposals due May 5

WEEK 6 - NATIONAL CINEMAS: AUSTRALIA AND NEW ZEALAND MAY 12

Readings: *A Short History of Film*, ch. 9, p. 330-335
Kirsten Moana Thompson, "Once Were Warriors: New Zealand's First Indigenous Blockbuster"

Screening: *Once Were Warriors* (Lee Tamahori, 1994) or *Boy* (Taika Waititi, 2010)

WEEK 7 - NATIONAL CINEMAS: INDIA

MAY 19

Readings: *A Short History of Film*, ch. 9, p. 335-338
Ashish Rajadhyaksha, "India: Filming the Nation"

Screening: *Monsoon Wedding* (*Maunsoon Vaiding*, Mira Nair, 2001)

WEEK 8 - NATIONAL CINEMAS: AFRICA

MAY 26

Readings: *A Short History of Film*, ch. 9, p. 338-341
Roy Armes, "Early Cinematic Traditions in Africa"
Cassis Kilian, "Glimmering Utopias: 50 Years of African Film"

Screening: *Black Girl* (Ousmane Sembene, 1966); *I Am Not a Witch* (Rungano Nyoni, 2017)

WEEK 9 - NATIONAL CINEMAS: EAST ASIA

JUNE 2

Readings: *A Short History of Film*, ch. 9, p. 341-349
Esther Yau, "China After the Revolution"

Screening: *Ash Is Purest White* (*Jiang hu er nü*, Jia Zhangke, 2018)

WEEK 10 - NATIONAL CINEMAS: LATIN AMERICA

JUNE 9

Readings: *A Short History of Film*, ch. 9, p. 349-355
Rafael Hernández Rodríguez, "The Cinema of Mexico"

Screening: *Y tu mamá también* (Alfonso Cuarón, 2001)

Projects due June 9

WEEK 11 - US CINEMA, 1980S-PRESENT

JUNE 16

Readings: *A Short History of Film*, ch. 10

Screening: *Pariah* (Dee Rees, 2011)

WEEK 12 - FINAL EXAM

JUNE 23

Final exam will be posted on Canvas June 23 at 8:00 am; due by 11:59 pm on June 25

POLICIES AND PROCEDURES

SPECIAL NEEDS

De Anza College views disability as an important aspect of diversity and is committed to providing equitable access to learning opportunities for all students.

Students who have a disability, either permanent or temporary, which might affect their ability to perform in this class, are encouraged to inform me at the start of the quarter. Adaptations of methods, materials or testing may be made as required to provide equitable participation. For additional assistance, please contact Disability Support Services (DSS).

ACADEMIC INTEGRITY

Academic honesty is expected of all students. Academic dishonesty of any kind will not be tolerated. This includes cheating on quizzes or exams as well as plagiarism. Plagiarism is a specific form of cheating defined as using as one's own, without proper citation, words and/or ideas expressed by others in public arenas such as (but not restricted to) print, electronic publications, and scholarly lectures. Plagiarism can involve buying a class paper online, copying another student's work, or copying material from other sources, such as websites, encyclopedias, or textbooks. It is your responsibility to be knowledgeable about this topic.

Students who cheat, plagiarize, or fabricate sources will be given a failing grade on the assignment and will not be allowed to make up the assignment. In any one course, repeat offenders will be subject to further university disciplinary action. Students who cheat during a final examination will be given a failing grade on the exam and will be reported to the Student Development & EOPS Office for appropriate action which could include, but may not be limited to, failing the class or even being expelled from school, depending on the severity and/or number of times an issue of academic dishonesty has arisen during a student's coursework. Please refer to the Student Standard of Conduct for more information.

GENERATIVE ARTIFICIAL INTELLIGENCE (AI) POLICY

You may use AI programs (such as ChatGPT) to help generate ideas, check grammar and style, or help clarify your thoughts. However, you should keep in mind that the material generated by AI programs is often inaccurate, biased, incomplete, or otherwise problematic. Furthermore, the information derived from these tools is based on previously published materials. Therefore, using these tools without proper citation constitutes plagiarism. These programs can be used as a starting point, but should not be used to completely write your assignments.

You may not submit any work generated by an AI program as your own. If you include material generated by an AI program, it should be cited like any other reference material. If you use an AI tool to help write an assignment, you must indicate clearly what parts were written by AI and what parts were written by you. No more than 25% of an assignment should contain material generated by an AI tool.

Any work that utilizes AI-based tools must be clearly marked as such, including the specific tool(s) used. For example, if you use ChatGPT-3, you must cite "ChatGPT-3. (date of query). "Text of your query." Generated using OpenAI. <https://chat.openai.com/>" You can find more information about how to cite AI sources here: [How to cite ChatGPT](#)

If an assignment calls on you to give your own opinion or reflection you're expected to write your responses without the help of AI tools. Additionally, AI tools may not be used on exams.

Any assignment that is found to have been plagiarized or to have used AI tools without citation may receive a zero and/or be reported for academic misconduct.